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Could not a letter like this have easily suggested to Milton the idea of the two poems, the one picturing himself and his preferred life, the other, his friend? Dr. Garnett says, "The *Allegro* and the *Penseroso* seem almost the only two [early poems of Milton] written at the urgency of an internal impulse, and perhaps if we knew their history, we should discover that they were prompted by extraneous suggestion or provoked into being by accident" (*Milton*, p. 40). It has occurred to me that this "extraneous suggestion" might be found in the contrast, as Milton saw it, between himself and Charles Diodati. Could not also the Italian titles of the poems be accounted for on the ground of his friendship with the Italian youth?

F. M. DARNALL.

*Southwestern Presbyterian University.*

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#### THE AUTHORSHIP OF *The Sot-Weed Factor*

Few histories of American literature make any mention of the colonial satire entitled, *The Sot-Weed Factor: or a Voyage to Maryland*, by Ebenezer Cook, Gent., published in London, 1708. Tyler in the second volume of his *History of American Literature* (p. 255) quotes liberally from the poem, and says of the author. "Who he was, what he was, whence he came, whither he went are facts that now baffle us." Dr. Bernard C. Steiner, who in 1900 edited *The Sot-Weed Factor* for the Maryland Historical Society (Fund Publication No. 36) attributes to the same author two other works. These are *Sot-Weed Redivivus or the Planters Looking-Glass*, by E. C. Gent., printed at Annapolis in 1730, and a newspaper elegy in 1728 on *The Death of the Honourable Nicholas Lowe, Esq.*, signed by E. Cooke, Laureat. Cairns in his *Early American Writers* (1909) prints a generous selection from the *Sot-Weed Factor*, but is inclined to doubt that the other two poems are by the same author. In a later work, *A History of American Literature* (p. 15), Cairns says, "It is not known who Ebenezer Cook was, or whether this was his real name," and "Indeed, it is by no means certain that Ebenezer Cook was really a resident of Maryland."

There seems now no reason for the doubt thus expressed. Mrs. Hester Dorsey Richardson has shown in her *Side Lights on Maryland History* (I, 243) that Ebenezer Cooke was a real person, who received in 1720 a commission as Deputy Receiver General under Henry Lowe, Esq. The signature, E. Cooke Laureat, to his elegy on Lowe, published eight years later, may possibly indicate some

more or less official appointment as poet laureate of the colony. His identity is further established by a will discovered by Mrs. Richardson among the land records of Cambridge, Maryland. In this document, dated 1711 and probated in 1717, Captain Andrew Cook, Gent., of London, gives to his son and daughter, Ebenezer Cooke and Anne Cooke, besides property in London, the land in Dorchester County Maryland known as Cooke's Point. The tradition survives that the testator was buried on this estate, and that the land on which the grave-yard stood was carried away by the waves. In view of the fact that the name of the father is spelled Cook and the son's, in the same document, appears as Cooke, there seems no reason to doubt that Ebenezer Cook, Gent., E. C. Gent., and E. Cooke, Laureat designate the same person, and that he was not only a resident of Maryland but also a person of prominence in colonial affairs.

JOHN C. FRENCH.

*Johns Hopkins University.*

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#### FULLER AND ARNOLD

Under the title, "Apace, Apace," in *Good Thoughts in Worse Times*, Tom Fuller moralizes on the course of the Thames. The waterman has told him, what he already has noticed on the maps, that "the river, westward, runs so crooked, as likely to lose itself in a labyrinth of its own making," but that beyond London it follows a more direct channel, "as if sensible of its former laziness; . . . or else, as if weary with wandering, and loath to lose more way; or last, as if conceiving such wildness inconsistent with the gravity of his channel, now grown old, and ready to be buried in the sea." The information starts in the author's mind these reflections: "Alas! how much of my life is lavished away? O the intricacies, windings, wanderings, turnings, tergiversations, of my deceitful youth! . . . High time it is now for me to make straight paths for my feet, and to redeem what is past by amending what is present and to come."

The reader is reminded of the description of the Oxus river at the close of *Sohrab and Rustum*. Fuller, as is his custom in all the *Good Thoughts*, gives the reader no chance of missing the moral application of the anecdote, whereas Arnold leaves the symbolism of his beautiful picture unexplained. Arnold's application of the fact to life as a whole is broader than Fuller's. But the correspondence of thought may seem significant to those who are interested in either Arnold or Fuller.

ELBERT N. S. THOMPSON.

*The State University of Iowa.*